# エヴァンゲリオン交響楽 — Evangelion Symphony

**KICA 390/1 · 1997 · King Records / Star Child**

## 1. Discs

### Disc 1 — Part I (第壱部)

**Evangelion Symphony**

`disc-1` · **第壱部**

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### Disc 2 — Part II (第弐部)

**Evangelion Symphony**

`disc-2` · **第弐部**

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## 2. Packaging

### Front Cover

**Evangelion Symphony** Part I · Part II

Bunkamura Orchard Hall

Shiro Sagisu / Arranger Derrick Inouye / Conductor New Japan Philharmonie Hideaki Anno / SuperVisor

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**Obi Strip (帯)**

***Front Strip (Outer)***

**Evangelion Symphony**

Music Director: Shiro Sagisu　Conductor: Derrick Inouye　Orchestra: New Japan Philharmonic Symphony Orchestra Chorus: Tokyo Akademische Kapelle　Supervisor: Hideaki Anno

Price: ¥3,059 (excl. tax ¥2,913)　KING RECORDS

***Spine***

Evangelion Symphony　¥3,059 (2-disc set)　KICA 390/1

***Back Strip (Inner)***

A special live album recording of the "Evangelion Symphony" concert at Bunkamura Orchard Hall.

KING RECORDS `4 988003 209063`

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## 3. Booklet

**Booklet Cover**

**Evangelion Symphony** Part I · Part II

Bunkamura Orchard Hall

Shiro Sagisu / Arranger Derrick Inouye / Conductor New Japan Philharmonie Hideaki Anno / SuperVisor

*Back side:* KICA-390/1 · King Record Co., Ltd. 1-2-3 Otowa Bunkyo-ku Tokyo 112 Japan

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### Spread 1 — Track List and Performers

**July 6, 7, 8, 9, 14, 1997　Bunkamura Orchard Hall**

Music Director: Shiro Sagisu Conductor: Derrick Inouye Orchestra: New Japan Philharmonic Symphony Orchestra Supervisor: Hideaki Anno Organizer: TV Tokyo Organizer / Production Director: New Japan Philharmonic Symphony Orchestra Cooperation: Kyodo Tokyo Sponsors: EVA Production Committee　UCC Ueshima Coffee Co., Ltd.

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***disc-1***

| # | Track |
|---|---|
| I | Beethoven: Symphony No. 9 in D minor, Op. 125 "Choral" — Fourth Movement (excerpt) |
| II | TOKYO-3 (C-7) |
| III | EVA-01 (E-3) |
| IV | MC-1 |

**Battle Suite**

| # | Track |
|---|---|
| V | NERV (A-3) |
| VI | DECISIVE BATTLE (E-1) |
| VII | EVA-00 (E-5) |
| VIII | A STEP FORWARD INTO TERROR (E-9) |

| # | Track |
|---|---|
| IX | Rei I (A-1) |
| X | RITSUKO (C-5) |
| XI | Rei I (A-1) |
| XII | MC-2 |
| XIII | I.SHINJI (A-6) |

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***disc-2***

**Evangelion Classics Medley**

| # | Track |
|---|---|
| I | Bach: Prelude from Cello Suite No. 1 in G major, BWV 1007 |
| II | Bach: Gavotte from Partita No. 3 in E major for Solo Violin, BWV 1006 / Pachelbel: Canon and Gigue in D major for Three Voices |
| III | String Quintet |
| IV | String Quintet & RAP |
| V | Orchestra |

| # | Track |
|---|---|
| VI | THANATOS (E-13) |
| VII | MC-3 |

### Evangelion Ethnic Medley

| # | Track |
|---|---|
| VIII | BORDERLINE CASE (A-4) |
| IX | MOTHER IS THE FIRST OTHER (A-10) |

| # | Track |
|---|---|
| X | FLY ME TO THE MOON |
| XI | MC-4 |
| XII | Handel: "Hallelujah" from Oratorio "Messiah" |

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## *Credits*

### Arrangement

| Arranger | Tracks |
|---|---|
| Shiro Sagisu | disc-1·I·X / disc-2·I–V·VIII–X |
| Martin Russells | disc-2·X |
| Masamichi Amano | disc-1·II·V–VIII |
| Takayuki Hattori | disc-1·IX·XI / disc-2·VI |
| Sadayoshi Saito | disc-1·III·XIII |
| Keisuke Shinohara | disc-2·VIII·IX |

**Chorus**

Tokyo Akademische Kapelle (disc-1·I–III·VII / disc-2·V·IX·XII)

**VOCAL** (disc-2·X)　Carol Thompson / LOREN

**RAP** (disc-2·IV)　MALI

**Violin**

| Performer | Tracks |
|---|---|
| Toshiya Ochiai | disc-1·I / disc-2·I–III·IV |
| Ikuko Kawai | disc-1·I / disc-2·II·III·IV |
| Naoyuki Takahashi | disc-1·II / disc-2·I·IV |

**Viola**

Yukie Onuma (disc-1·I / disc-2·I–III·IV)

**Cello**

Hiroki Hinoki (disc-1·I / disc-2·I·III·IV)

**Piano**

Makoto Kuriya (disc-1·X / disc-2·X) Rumiko Kita (disc-1·IX·XI·XIII)

**Guitar**

Mike Wyzgowski (disc-1·X)

**MC**

| Performer | Tracks |
|---|---|
| Megumi Ogata | disc-1·I·IV |
| Kotono Mitsuishi | disc-2·XI |
| Yuriko Yamada | disc-1·XIII / disc-2·VII |
| Megumi Hayashibara | disc-2·XI |
| Yuko Miyamura | disc-1·II·VIII / disc-2·VIII |
| Miki Nagasawa | disc-1·IV·XIII |

[Photo: concert/orchestra performance at Bunkamura Orchard Hall]

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### Spreads 2–3 — Liner Notes (Part 1)

**"Neon Genesis Evangelion and Its Musical World"**

Among the classical pieces associated with *Neon Genesis Evangelion*, Episode 24, "The Last Messenger" (最後のシ者)—which features the "Ninth Symphony," perhaps the most widely familiar of them all—radiates the work's themes with particular intensity. Bound to the vivid and unforgettable presence of Kaworu Nagisa, it is one of the most beloved episodes. Director Hideaki Anno has stated in certain magazine interviews that Kaworu embodies the image of Shinji having overcome all his complexes. If so, the episode can be read as an exhortation to self-reliance for the introverted anime fan (represented here by Shinji): by breaking from the idealised projection of himself (Kaworu) within the world upon which he depends (Unit-01, emblem of the work "Evangelion"), and setting out on a journey to discover a new self. Seen in this light, it is truly symbolic that this piece opens Part I of "Evangelion Symphony"—a concert that also served as a prelude to the theatrical film *The End of Evangelion: Neon Genesis Evangelion — Air / My Pure Heart for You*.

The concert's true opening (of sorts) then arrives with TOKYO-3, the theme of the city where the story unfolds. A phantasmal brass passage conjures a sense of vast, open space, which flows seamlessly into EVA-01—its majestic strings perfectly suited to symphonic treatment. Many fans must have been riveted by the tokusatsu flavour of that very first episode, yet unfortunately this piece was used for Unit-01's launch sequence only that one time throughout the series.

Next, as if tracing the arc of the story, the Battle Suite follows. Originally, DECISIVE BATTLE was to be performed first as a standalone, followed by EVA-00 → NERV → A STEP FORWARD INTO TERROR as three separate pieces constituting the Battle Suite—as printed in the programme sold at the venue—but the arrangement ultimately settled on the version presented here. This episode attests to just how hurried the planning and execution of this concert was; yet the result is a seamless flow one might describe as: orders → combat → tension → counterattack, brought to completion by Masamichi Amano—self-proclaimed tokusatsu film devotee, famed for *Shin Kaitei Gunkan* (Super Atragon).

Similarly, the section that follows was at one point decided to be performed independently, with Rei I followed by RITSUKO. However, after careful reflection, Sagisu ultimately reverted to the originally planned order. In hindsight, one might archly note that Ritsuko ends up sandwiched

between multiple Reis; musically too, the contrast between a girl's instability and the maturity of an adult woman makes for an intriguing pairing.

If the physical climax of Episode 1 is the launch of Unit-01, the psychological climax is Shinji's confrontation with Gendo. Part I closes with I.SHINJI, the piece used in that scene, here rendered with greater gravity by Sadayoshi Saito, formerly of Kreutzer & Company. The piece is introduced in the MC for convenience as "Ikari Shinji," but since Director Anno writes BGM titles as initials, he may also be playing on the words *ai* (哀, grief) and *jibun* ((自分）, oneself).

Part II opens with a medley of the classical pieces used in *EVANGELION: DEATH*. Since only the portions actually used in the film were recorded for the DEATH edition, the complete movements—let alone the full works—are barely audible on the soundtrack. This time, only the prelude and the third piece were performed; even so, many in the audience were surely hearing them through to the end for the very first time. Next comes the "Canon," beloved by Eva fans. In the story, its first appearance is described as a quartet, but in reality—just as in this concert—the recorded take was performed as a quintet. Whether the extra voice represents Touji, who was absent from the gymnasium that day, or simply reflects the need for a fuller sound than a quartet could provide, remains a delightfully open question. During this quintet, a certain unexpected incident (?) occurs in the concert: the piece performed here appears on *EVANGELION-VOX* (KICA 382) under the title "ARAGEDDON." (A digression, but: the moment I first heard the rough mix of this track, recorded in London, in December '96, I was deeply moved. About six months later, a certain famous rapper caused a sensation with a sample from the same Canon. MALI was furious.) This moment is an absolutely indispensable element for building the atmosphere in the audience section in the second half, and frankly it is the part I love most. Then, just as in the other instance of the Canon in the series, the piece surges into the orchestral version. Whether one hears in the Canon played after Shinji's decision a crisp, unsentimental beauty, or a warmth that receives all grief—this will differ greatly from listener to listener.

*— Shiro SAGISU & MALI*

[Photo: orchestra on stage]

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### Spreads 4–5 — Liner Notes (Part 2)

The following piece, THANATOS, also evokes associations with death. This time, under the orchestration of Takayuki Hattori—known for *Slayers* (theatrical) and *Martian Successor Nadesico*—its orchestral splendour is amplified to its fullest, tracing yet another path of

evolution. "Thanatos" carries several meanings: ① a psychological term for the death drive; ② death personified; ③ the name of the deity of death in Greek mythology. Director Anno has said that his intent in the titling placed emphasis on meanings ② and ③. In the series, the piece is heard in Episode 19, "A Man's Fight" (男の戦い), in the scene where Shinji witnesses Rei's suicidal charge, heeds Kaji's words, and resolves to pilot Unit-01 once more; and in Episode 23, "Tears" (涙), where Ritsuko reveals the secret of the Dummy Plug and lays bare her innermost feelings. A subtly different version used in the DEATH edition carries the title "Toward Me" (吾への), while in *The End of Evangelion* it becomes "The Invasion of a Stand-In" (身代わりの侵入). The latter, though a version without melody, stands out for the effective use of its dramatically transformed second half in the film; the way it seems to trace Shinji's state of mind as he is sent off by Misato makes it the finest example of the piece's deployment. It is surely no coincidence that every instance of the piece is paired with a scene evoking an image of "an ending, a turning point."

For the Evangelion Ethnic Medley in the latter half of Part II, arranger Keisuke Shinohara joined as a last-minute co-writer. The chorus lyrics were written by MASH representative Mike Wyzgowski. The large-ensemble version of MOTHER IS THE FIRST OTHER used here is actually closer in nuance to the *End of Evangelion* BGM "Escape to the Beginning" (始まりへの逃還). Both pieces performed in this concert have also been revived in *EVANGELION-VOX* as prologue and epilogue-style spoken-word passages. Wyzgowski also wrote the English lyrics for the beloved "Komm, süsser Tod." Since many people have enquired about the pronunciation, I note here that a rough Japanese approximation would be "Komu, Shussa-Toːtu." The reason for the German title despite being an English song is that Director Anno named it after a Bach piece. In standard German, it is often spelled "Süßer."

As for the English lyrics—the director has said of "Fly Me to the Moon": "The music is wonderful, but the lyrics are especially wonderful." (Regrettably, for various reasons, it is not possible at present to publish a translation.) Some meaning related to the work's themes, or foreshadowing the direction of the final episode, may well have been intended. Looking back now, it seems to me like the theme of the "Black Moon"—the egg of Lilith. In any case, "Fly Me to the Moon" gave rise to many variations within *Eva*. This version—arranged by the twin-headed MASH producers Martin Russells and Sagisu—opens with a flowing piano introduction by Makoto Kuriya, who has participated since the CLAIRE version; takes in the soulful vocals of special guests kept secret until the day itself: Carol Thompson, Queen of Lovers Rock, and MASH's treasured LOREN; features an improvisational cameo from MISATO (B-16) along the way; mounts to a climax; and ultimately shines with the ultimate brilliance, like a giant Rei Ayanami.

And then comes "Hallelujah." Asuka's theme ASUKA STRIKES! (B-17) was passed over because it is too straightforwardly bright for the programme structure; but with this piece—which could

also be called Asuka's theme—Asuka fans will surely have felt some satisfaction. It appears in Episode 22, "At Least, Be Human" (せめて、人間らしく), in the scene of the Angel's mental attack, where it left a shattering impression and triggered a flood of enquiries. At the time it had been used only on a provisional basis, and its inclusion on a CD required careful negotiation—though it was eventually included alongside the Ninth on *NEON GENESIS EVANGELION ADDITION* (KICA 334), the album released to commemorate the opening of *Death and Rebirth* (シト新生). That album was manufactured for a limited period only, and although large quantities were produced, some retailers may now have no stock remaining. Somewhat self-promotional, but with that in mind: I would like to recommend the "Evangelion Classic" series released by our company's Western music division. ① Beethoven: Symphony No. 9 "Choral" (KICC 231); ② Verdi: Requiem (KICC 232/3); ③ Handel: Oratorio *Messiah* (complete) (KICC 234/5); ④ Bach: Orchestral Suite No. 3 "Air" and other works (KICC 236) — four titles in all. None are the recordings used in the series, but it is a series I sincerely hope you will add to your collection.

Finally, I will refrain from mentioning the Special Encore Track, but when I attended the mastering of this album and listened to all the tracks straight through, I—atheist that I am—found myself offering thanks to God for the gift of encountering *Neon Genesis Evangelion* and the musical world of Shiro Sagisu.

And I sincerely hope that "Evangelion Symphony" will find a cherished place among your most beloved recordings.

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Postscript — That summer was hot. In the "Evangelion Symphony" concert, I was by no means given an important role; but as the person closest to the Eva fanbase, I allowed myself to meddle quite freely. The preparation period coincided almost perfectly with the final work on *The End of Evangelion* singles and BGM, yet Sagisu faced it all with the attitude of a true professional—tough and unfailingly cheerful. The entire staff arrived at opening night in a state of heightened excitement, in the best possible sense. Wanting to convey at least some of that atmosphere, I deliberately included in the booklet photographs taken at the rehearsal held just before the opening performance. That is why Carol and LOREN are in casual clothes. (Mali is always in casual clothes, regardless.) I should also note that the audio tracks, MC segments included, have been selected from across the various performances.

And because I had invested so much of myself in it, I was overcome by an indescribable loneliness on the final night. Afterwards, in order to see *The End of Evangelion* (every opportunity I had to attend a preview screening had fallen through), I ended up standing in line at the cinema for hours, drenched in sweat. And it was a shock, as I had expected. Even I—who had seen parts of the storyboards, the dubbing script, and some of the moving images—was

shaken like that. How great must the impact have been on fans who watched without any preparation whatsoever? The ending was seared into my heart as the message: "When a man gets on top of a woman, he must make her say 'It feels good!' "

And so the hottest summer of my life came to an end.

*Star Child Records / Yoshioka Takashi*

[Photo caption: LOREN & Carroll Thompson]

*— LOREN & Carroll THOMPSON*

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### Spreads 6–7 — Fourth Movement: Text and Translation

**Fourth Movement: Text and Translation** tr. Naomi Monma

[Photo: Kaworu Nagisa]

[Photo: Rei Ayanami]

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***Original (Deutsch)***

*(Bariton-solo)*

O Freunde, nicht diese Töne! Sondern lasst uns angenehmere anstimmen, und freudenvollere.

*(Bariton-solo, Chor)*

Freude! Freude!

Freude, schöner Götterfunken, Tochter aus Elysium, wir betreten feuertrunken, Himmlische, dein Heiligtum. Deine Zauber binden wieder was die Mode streng geteilt, alle Menschen werden Brüder wo dein sanfter Flügel weilt Deine Zauber usw.

*(Quartett)*

Wem der grosse Wurf gelungen, eines Freundes Freund zu sein, wer ein holdes Weib errungen, mische seine Jubel ein!

Ja, wer auch nur eine Seele sein nennt auf dem Erdenrund! Und wer's nie gekonnt, der stehle weinend sich aus diesem Bund! *(Chor)*

Ja, wer auch nur eine Seele usw.

*(Quartett)*

Freude trinken alle Wesen an den Brüsten der Natur, alle Guten, alle Bösen folgen ihre Rosenspur

Küsse gab'sie uns, und Reben, einen Freund, geprüft im Tod, Wollust ward dem Wurm gegeben, und der Cherub steht vor Gott! *(Chor)*

Küsse gab sie uns, und Reben, usw.

*(Tenor-solo)*

Froh wie seine Sonnen fliegen durch des Himmels prächt'gen Plan, laufet, Brüder, eure Bahn, freudig wie ein Held zum Siegen.

*(Tenor-solo, Chor)*

Laufet, Brüder, eure Bahn, usw.

*(Chor)*

Freude, schöner Götterfunken, usw. Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! usw. Brüder, überm Sternenzelt!

muss ein lieber Vater wohnen usw. Ihr stürzt nieder, Millionen? Ahnest du den Schöpfer, Welt? Such'ihn überm Sternenzelt

Über Sternen muss er wohnen usw.

Freude, schöner, Götterfunken, usw.

Seid umschlungen, Millionen, usw. Ihr stürzt nieder, Millionen? usw.

*(Quartett)*

Freude, schöner Götterfunken, usw.

*(Quartett, Chor)*

Deine Zauber binden wieder usw.

*(Chor)*

Seid umschlungen, Millionen! usw.

***Translation (English)***

*(Baritone solo)*

O friends, not these sounds! Let us instead strike up more pleasing ones, and more joyful.

*(Baritone solo, Chorus)*

Joy! Joy!

Joy, beautiful spark of the gods, daughter from Elysium! We enter, fire-drunk, your sanctuary, O heavenly one. Your magic binds again what custom's sword has sternly parted; all men become brothers wherever your gentle wing lingers.

*(Quartet)*

Whoever has had the great good fortune to be a true friend's friend, whoever has won a noble wife— let him join his rejoicing to ours!

Yes—whoever can call even one soul his own upon this earth! And he who never could— let him steal away weeping from this fellowship!

*(Chorus)*

Yes—whoever can call even one soul… etc.

*(Quartet)*

Joy is drunk by every creature at the breast of nature; all the good, all the wicked follow her path of roses.

She gave us kisses and the vine, a friend tried by death; pleasure was given even to the worm, and the cherub stands before God!

*(Chorus)*

She gave us kisses and the vine… etc.

*(Tenor solo)*

Glad as his suns fly through the glorious vault of heaven, run, brothers, run your course, joyful as a hero to victory.

*(Tenor solo, Chorus)*

Run, brothers, run your course… etc.

*(Chorus)*

Joy, beautiful spark of the gods… etc. Be embraced, you millions! This kiss to all the world!… etc. Brothers—above the canopy of stars

a loving Father must dwell… etc. Do you fall to your knees, you millions? Do you sense your Creator, World? Seek him above the canopy of stars!

Above the stars he must dwell… etc.

Joy, beautiful spark of the gods… etc.

Be embraced, you millions… etc. Do you fall to your knees, you millions?… etc.

*(Quartet)*

Joy, beautiful spark of the gods… etc.

*(Quartet, Chorus)*

Your magic binds again… etc.

*(Chorus)*

Be embraced, you millions!… etc.

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### Spreads 8–9 — Lyrics: Armageddon / Quintet & Jig

[Decorative element: calligraphic title 三声のカノンとジーグ (Three-Voice Canon and Gigue)]

[Decorative design: QUINTET & RAP / ARMAGEDDON (except)]

***D major / String Quintet & RAP — excerpt from "ARMAGEDDON"***

*lyrics by MALI  tr. Masaaki Kobayashi*

**VERSE 1**

People being killed for just a few pence Can you justify that 'cause it makes no sense to me You're growing up much too fast The destruction of mankind — how long will it last.

**VERSE 2**

Perfect — that's what I'm striving to be The next best thing will do for me I do my best you disagree Holier-than-thou holier-than-me

Committing crimes with no remorse As good as gold now an evil force One word description is a dis You lick a boy down for his bag of cheese 'n' onion crisp And you don't even stop to think

Whatever happened to the dinosaurs could make us all extinct I'm being judged by the clothes that I wear We gotta educate those with a grudge to bare But I'm content to a certain extent

You're condemned for life it's too late to repent Inna-most beauty such a terrible waste Caught between a rock 'n' a hard place.

**VERSE 3**

No more death, grief, crying or pain 'Cause only the good things will remain... Heed my words 'cause what I'm saying is true Treat them exactly as they treated you Wipe away the tears from your eyes Be proud, lift your head up — reach for the skys.

**VERSE 4**

Condemned for what you did to them Now see how quick they fall to worship him There's a place in my heart that makes me understand Prepared 'n' ready like a bride dressed to meet her husband Treat life as a learning process

I said turn right so you took a sharp left Wake up and we'll all sleep peacefully The sunshines but it still seems bleak to me

You tell a lie and convince me it's the truth I'm well mannered yet you still call me uncouth I believe that there's got to be much more I hope I'm ready when death comes knockin' on my door Maybe tonight maybe as I sleep

It can drive you mad if you think too deep But don't have a breakdown 'cause I called you a clown You threw a punch 'n' missed I killed you with a kiss What on earth will you do then The hour of your death amen

'N' all the prejudice that I've sustained I know it sounds funny but I just can't stand the pain.

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*(Japanese translation by Masaaki Kobayashi)*

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## Spreads 10–11 — Lyrics: Borderline Case / Mother / Fly Me to the Moon / Hallelujah

***BORDERLINE CASE (A-4)***

〜"EVANTRODUCTION" (excerpt)

[Photo: Rei Ayanami — ethereal figure in white]

*lyrics by MASH　tr. Hitomi Watase*

Born evil giant sinner Human spirit lies No compassion tortured soul EVANGELION!!

Armageddon day is here Living hell has come Worlds worst nightmare has appeared EVANGELION!

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*(Japanese translation by Hitomi Watase)*

生まれながらにして邪悪で偉大な罪人 そこには人間の魂がある あわれみなどない　苦悶する魂 エヴァンゲリオン！ ハルマゲドンがやってきた　生き地獄だ 世界の悪夢が現れた エヴァンゲリオン！

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***MOTHER IS THE FIRST OTHER (A-10)***

〜"never shall we return from conflict we must learn" (excerpt)

*lyrics by MASH　tr. Hitomi Watase*

Far in the distance is cast a shadow Symbol of our freedom will bring us salvation

On the horizon hope for Tomorrow Sweeping across the land to give us unity

---

*(Japanese translation by Hitomi Watase)*

遠く彼方に影が落ちる 自由のシンボルは私たちに喜びを与える

地平線に向かう明日への希望 私たちを団結させるため

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***オラトリオ「メサイア」より「ハレルヤ」***

Hallelujah! for the Lord God omnipotent reigneth. The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah!

*[Revelation 19:6; 11:15, 19:16]*

Hallelujah! The Lord God Almighty reigneth. The kingdom of this world has become the kingdom of our Lord and of his Christ; and he shall reign for ever and ever. King of Kings, and Lord of Lords, Hallelujah!

*[Revelation 19:6; 11:15, 19:16]*

Lyrics sourced from the following Japanese vernacular Bible translations: ● Japan Bible Publishers, 1970 edition / ● Japan Bible Society, 1955 revised edition Ed. Atsushi Miura

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[Text on photo: WALTER CRATER: the MOON / OBJECT: SPEAR OF LONGINUS (ORIGINAL) / CAMERA: LUNAR MODULE 307]

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### Spreads 12–13 — Credits and Handling Information

[Photo: orchestra at rehearsal, Bunkamura Orchard Hall]

***Concert Production Staff***

| Role | Name |
|---|---|
| Producer | Hiroshi Tamura (TV Tokyo), Yudai Okaya (New Japan Philharmonic Symphony Orchestra), Yu Kamigasa (Seraf) |
| Stage Director | Ni Yoshikawa (One Point), Tamaki Sato (One Point), Keiji Hirata (One Point) |
| Sound | Naofumi Hayashi (Moof) |
| Lighting | Tamotsu Yasuda |
| Sound Assistant | Keiji Toyoda (Factor) |
| Sound Recording | Koichi Suzuki (King Records) |
| Video Recording | Kotaro Watanabe (Sound Creators) |
| Projection | Masaharu Suganuma (STEPS), Miyoshi Kizaki (STEPS) |
| Projection Materials | Naosaki Koide (Toei), EVA Production Committee |
| Associate Producer | Yukina Sakimizu (TV Tokyo), Hirohiro Ikari, Chisato Kato (New Japan Philharmonic Symphony Orchestra), Jun Takeuchi |
| Distribution / Production Cooperation | Junichi Tayama (Kyodo Tokyo) |
| Production Cooperation | Yoshijin Ichiro (King Records), Yoshioka Takashi (King Records) |

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*Album Production Staff*

| Role | Name |
|---|---|
| Design | Mikio Ando, Atsuaki Tamiya |
| Art Coordination | Saki Shibuya (King Records) |
| Mixing Engineer | Koichi Suzuki (King Records) |
| Assistant Engineer | Kazuhiro Kamigaki (King Records) |
| Mastering Engineer | Kiyoji Kaneko (King Records) |

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*EVANGELION-VOX*

[Photo: EVANGELION-VOX disc]

**produced by Shiro SAGISU** KICA 382 / Price: ¥3,059 (excl. tax ¥2,913)

| # | Track |
|---|---|
| 01 | "EVANTRODUCTION" (A-4) |
| 02 | "THE IMAGE OF ME — vocalise" (A-1) |
| 03 | "FROM MY DREAMS" (A-4) |
| 04 | "EVANGELISM" (A-4) |
| 05 | "CAN'T GET YOU OUTTA MY HEAD" (A-4) |
| 06 | "X-plicit" |
| 07 | "PRELUDE TO BATTLE" (E-1) |
| 08 | "BATTLING" (E-1) |
| 09 | "interlude-THANATOS" (E-13) |
| 10 | "THANATOS-IF I CAN'T BE YOURS-" JAZZY SIDE STICK-MIX (E-13) |
| 11 | "I'LL BE ALWAYS ON YOUR MIND" (C-5) |
| 12 | "ARMAGEDDON" |
| 13 | "Komm, süsser Tod" TUMBLING DOWN-MIX (M-10) |
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## Evangelion Symphony — MC Text (by Speaker)

**Based on automatic transcription by Whisper large-v3, with editorial corrections. Speaker attribution is inferred from context and may be uncertain in places.**

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### MC-1 (disc-1, track IV)

**Featuring: Nagasawa Miki (長澤美樹) · Ogata Megumi (緒方恵美) · Miyamura Yuko (宮村優子)**
*Before the Battle Suite*

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**Nagasawa:** Yes, everyone — thank you so very much for coming out today, so many of you, in this dreadful heat. In Evangelion, I play an operator character named Ibuki Maya. My name is Nagasawa Miki. It's a pleasure to be here.

**Ogata:** It really is brutally hot, isn't it. From the moment you stepped out of your homes today, you've all been experiencing what it feels like to live in Third New Tokyo City in the dead of summer year-round — and heading to this concert — really, the concert started the moment you walked out your front door. Wonderful, isn't it. Anyway — I play the main character of Evangelion, Ikari Shinji. I'm Ogata Megumi. Thank you so much.

**Miyamura:** Right, um — this is actually my first time coming into Orchard Hall, and of course my first time standing on this stage. Is everyone nervous? Because I am extremely nervous. Normally when I'm around here I walk down Dogenzaka in the other direction — toward the floors with all the manga — but turning this way is a first for me. So — in Evangelion I play Soryu Asuka Langley. I'm Miyamura Yuko. Nice to meet you all.

**Miyamura:** So, today — the thing is, we honestly thought we'd just say a quick word or two and then duck right offstage. But the moment we got to the venue, we found out there are actually several MC spots throughout the show.

**Ogata:** And we thought, oh no.

**Miyamura:** We had no idea what we were going to do.

**Miyamura:** So — we decided to give today a theme. There are different guest combinations each day, but this theme is just for today. The three of us today have decided on a theme, and that theme is —

**All:** "Eva, Music, and Me" — Part One!

**Miyamura:** So, with that, I'd like to ask Ibuki Maya herself, Nagasawa Miki-chan, to speak on the theme of Eva, music, and me.

**Nagasawa:** Sure. Well — I'm about to have a birthday soon and gain another year. And when I think back, roughly ten-plus years ago — when it comes to music and me — I actually used to take piano lessons for about two years. But I could tell for myself that I had no talent for it. My mother had the idea that music would be a good thing to have as one of life's accomplishments, so she had me take lessons. But I just could never get comfortable with actually playing the piano. I was hopeless at it. Even after two whole years, I only ever made it as far as Beyer No. 99. That's my one memory from that period.

**Ogata:** Ah. But Beyer is the basics, isn't it.

**Nagasawa:** Is it the basics?

*(laughter)*

**Ogata:** Right, yes. Beyer is the basics.

**Miyamura:** True. Though — that was just music, wasn't it. Where did Eva come in?

**Ogata:** Eva too — but Miki-chan —

**Nagasawa:** Right, well. Evangelion was actually my debut role in a TV anime series, so it was sort of a string of firsts across the board.

**Miyamura:** So today could be, like, the story of how Nagasawa Miki got her start —

**Nagasawa:** Oh, that's completely beside the point.

**Nagasawa:** Anyway — today I'm planning to soak in all this wonderful, dignified classical music and go home with my soul properly laundered.

**Ogata:** I'm sorry. She forced a conclusion there.

**Miyamura:** I get it though. I really do.

**Miyamura:** But you know, earlier I was watching from backstage, and — this classical music, live, with the orchestra playing right there, and behind them they're showing the footage from Eva, the stuff we dubbed in the studio —

**Nagasawa:** The visuals.

**Ogata:** With the visuals playing.

**Miyamura:** Yeah, and I was watching from the wings just now, and when Kaworu-kun came on screen I found myself wanting to say, "I have no idea what you're talking about, Kaworu-kun" —

**Ogata:** Right. They were working so hard to match it.

**Miyamura:** They really were. But the lip sync was off.

**Ogata:** It was off.

**Miyamura:** Oh, I'm sorry. That was a silly thing to say. So with that, I think it's time to wrap up Part One. Sorry, we never really pulled it together. And so, our next piece is —

**All:** The Battle Suite. Please enjoy.

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**MC-2 (disc-1, track XII)**

**Featuring: Nagasawa Miki (長澤美樹) · Yamaguchi Yuriko (山口由里子)** *Before I.SHINJI*

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**Nagasawa:** Well — I don't know why, but listening to that just made me feel a bit wistful.

**Yamaguchi:** It's such a beautiful piece. But you know, most of the music in this section tends to come up during some pretty hard scenes in the show. Melancholy pieces.

**Nagasawa:** That's true.

**Yamaguchi:** So — I imagine some of you have seen the Evangelion series, and some of you may not have. Some of you might even be coming to the music first. For those who know the show, you'll know that the roles we play are a senior and a junior.

**Nagasawa:** Right — I'm the sweet little subordinate.

**Yamaguchi:** Am I sweet? I tend to be a bit bossy, don't I.

**Nagasawa:** No no, I think Yamaguchi-san actually comes across as pretty similar to Ritsuko-san in everyday life — the role she plays.

**Yamaguchi:** In what way, exactly?

**Nagasawa:** Well, I'm genuinely quite scatter-brained. When I have Akagi Ritsuko's picture in front of me and the lines written down, I can speak as Ritsuko. But if someone just says "now do Ritsuko" with nothing to go on, I completely lose track of what she'd say. She really was quite a stretch from who I am — more than you might think.

**Yamaguchi:** These days I'm trying to be a little more grown-up and composed — I made an effort to dress like an adult today, really trying —

**Nagasawa:** Your face, though.

**Yamaguchi:** Right. In terms of age, Ritsuko-chan and Maya-chan are —

**Nagasawa:** Well, actually, the director said we're close in age. And I've got a birthday coming up soon.

**Yamaguchi:** Oh, congratulations — what day?

**Nagasawa:** The 11th — I always call it "Seven-Eleven." July 11th.

**Yamaguchi:** Very straightforward.

**Nagasawa:** Right. And Maya-chan too — the TV series started about two and a half years ago now. They said Maya was 24 or 25.

**Yamaguchi:** Oh, so really about the same.

**Nagasawa:** Exactly. Though now I'm turning 27.

**Yamaguchi:** You've grown up together.

**Nagasawa:** But Maya-chan stayed where she is.

**Yamaguchi:** She stayed the same.

**Nagasawa:** I was the same age when we started too. Now I've actually gotten older than her — it's a little shocking, honestly.

**Yamaguchi:** There is something sad about that. Anyway — let's have Maya say a quick word. Out of nowhere — go ahead, do Maya for us.

**Nagasawa:** What, right now?

**Nagasawa *(as Maya)*:** Senpai?

**Yamaguchi:** Maya.

**Nagasawa:** Why does that feel so strange. We really do have an odd relationship, don't we.

**Nagasawa:** But you know, it's a little funny — even though Maya has feelings for Ikari-san, whenever I'm being Maya-chan something a little strange stirs in me.

**Yamaguchi:** People always say we seem suspicious, the two of us.

**Nagasawa:** Personally I don't mind — I went to an all-girls school.

**Yamaguchi:** That's true.

**Nagasawa:** Saying that probably makes me sound like a very strange person — I'm joking.

**Yamaguchi:** With someone as cute as you, I mean — really. Anyway, it's time. So — let me introduce the final piece of the first half. The title is "Ikari Shinji." Please enjoy.

**Nagasawa:** Please enjoy.

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**MC-3 (disc-2, track VII)**

**Featuring: Miyamura Yuko (宮村優子) · Yamaguchi Yuriko (山口由里子)** *Before the Evangelion Ethnic Medley*

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**Yamaguchi:** That piece just now — in the TV series, it's the music that plays during Ikari Shinji-kun's moments of trial. When things are at their most painful for him.

**Miyamura:** It brought it all back.

**Yamaguchi:** On opening night, I was here alongside Ogata-san — Ogata Megumi-san, who plays Ikari Shinji — and we listened to this piece together in the wings. She was getting completely swept up in memories of Shinji-kun, just going *uugh*.

**Miyamura:** It hurts just to think about it. I completely understand. It really does make you go quiet inside. And that rap before — wasn't that just incredible.

**Yamaguchi:** So cool.

**Miyamura:** That was Mari-san — apparently they came all the way from England just for this. I was already thinking I'd go get an autograph afterward. We're such fans. I actually just got Kuriya-san's autograph a little while ago.

**Yamaguchi:** Me too.

**Yamaguchi:** By the way, Asuka — what do you think of Asuka-san in the upcoming film?

**Miyamura:** Well — the summer film opens on the 19th, which is ten days from now. Exactly ten days. The recording was finished a little while before that, but it was a really difficult session. Very hard to give birth to.

**Yamaguchi:** Right. Yuko-chan — whenever it wasn't her turn, she just couldn't bring herself to watch, she kept stepping outside. And just seeing Yuko-chan say her stomach was killing her was enough to make me feel sick too. We can't get into the content since it hasn't come out yet, but — it's very much an *uugh* kind of film.

**Miyamura:** Let's just say there are some intense moments.

**Yamaguchi:** How about you as Asuka-san, now that you've finished recording?

**Miyamura:** As Asuka — I kept thinking, of all things that could happen, *this* — I can't say what it is, but I'm just completely overwhelmed with that feeling.

**Yamaguchi:** And Ritsuko-san?

**Yamaguchi:** Ritsuko-san — well. When it comes down to it, she's the one adult woman in the story. She's always carried her feelings for Ikari-san while pushing forward as a scientist. And Anno-san — for that side of Ritsuko-san, the emotional life of the woman underneath — he ultimately wrote it in a way that genuinely satisfied me, completely. It was exactly right. I really felt fulfilled by it.

**Miyamura:** I mean, Ritsuko-san is just truly, profoundly adult.

**Yamaguchi:** You know, at the first MC I said "あんたバカ?" (anta baka?; lit. "You, stupid?"; Asuka's signature line, usually rendered "What are you, stupid?") and I honestly didn't expect the audience to crack up the way they did. So now I'd really love to hear a little Ritsuko from you too.

**Miyamura:** Ritsuko-san?

**Yamaguchi *(as Ritsuko)*:** Pathetic.

*[applause]*

**MC-4 (disc-2, track XI)**

**Featuring: Hayashibara Megumi (林原めぐみ) · Mitsuishi Kotono (三石琴乃)** *Before the Hallelujah*

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**Mitsuishi:** That was lovely.

**Hayashibara:** Sent a tingle right through me.

**Mitsuishi:** "Fly Me to the Moon" was the ending theme of the series — such a contrast to the bold, striking opening. Quiet and drifting. Something floating through water, with Rei-chan at that part with the moon — in episode one I thought, how simple. But then different arrangements of "Fly Me to the Moon" would come up in different episodes. And Rei-chan sang several versions, and then everyone together.

**Hayashibara:** Yes, I did one too. It wasn't for the ending exactly — just a version for a CD release somewhere.

**Mitsuishi:** How many versions did you end up doing, Megu-chan?

**Hayashibara:** I sang it as myself too, but mostly I was just watching the visuals the whole time — three or four versions, I think. One was just "sing it as Hayashibara-san," and then the second as Rei-chan — "I want you to sing it like you're happy to die." The idea being that for her, death is a kind of liberation, a way to close something out herself. But then a third Rei-chan shows up, and for her it was "sing it coldly" — all these different directions from the director — and sometimes "maybe it doesn't sound that different" — but the emotion underneath is completely different. I put real feeling into each one.

**Mitsuishi:** Right. Hearing it in this form is wonderful too. Just beautiful.

**Mitsuishi:** So — this next piece is going to be our last. The run was July 6th, 7th, 8th, 9th, and then the added performance on the 14th — five days in total. But actually the two of us have only been on together for two of those days, the 7th and today. How has it been for you?

**Hayashibara:** The musicians here are all just so wonderful, and being able to share a stage with this many different people feels like such a privilege. And I think there's something really special about giving an audience that usually comes to anime events a chance to experience something like this — I've been quietly delighted about it.

**Mitsuishi:** And Megu-chan?

**Hayashibara:** I was thinking — music isn't just something you enjoy with your ears, is it. There's a different place in your body where it hits for each piece. Not just in your head — your chest, or deep down in your stomach — you feel it physically. And music gets tied up with memory, doesn't it. Hearing Pachelbel's Canon — one of my radio listeners once said that at their school, that was the piece that played ten minutes before the end of the day, signalling it was almost time to go home. And of course in places like this too — music gets woven into memory. So if sometime down the road you happen to hear one of these pieces somewhere, I hope it'll remind you not just of Eva, but of this hall, this day.

**Mitsuishi:** Right. Speaking of memories — a certain senior colleague of mine said that the classical piece used in one of Evangelion's more harrowing, shocking scenes is what she imagines as her wedding processional.

**Hayashibara:** I wasn't quite sure what to say to that.

**Mitsuishi:** You never know how or where something will transform. But I think today has left a real impression on everyone here, deep in their memories. Let's move on to the final piece.

**All:** "Hallelujah" from the Messiah. Thank you so very much for being here today. We hope to see you again somewhere.